1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

285

Basketry.—The *Carajá* excel in the variety and solidity of their plaitwork, which includes burden baskets, strainers, shoulder bags, bottles, elliptical feather cases, and boat-shaped containers for suspension. Twilling and twining are the dominant techniques (pl. 22).

286 177

Textiles.—The *Carajá* produce some taffetalike fabrics, but in 1775 Pinto da Fonseca found them using cotton solely for fish nets and bowstrings, so that he himself introduced a loom and taught the women how to work it.

287

Featherwork.—In contrast to their *Ge* neighbors of Eastern Brazil, the *Carajá* are outstanding for featherwork. They make wide-meshed and close-meshed caps with feathers tied to the intersection of the interlaced splints and arranged into rosettes, diadems of feathers stuck into radially mounted cane tubes, and other types of ornaments (pl. 21).

412 172

Axes.—Stone axes figure in old *Carajá* petroglyphs and have been found by many travelers in the area. They were used for adzing, chopping, and warfare, and as chief's badges. Iron axes have rapidly replaced them.

301 412 531

276

FIG. 21.—*Carajá* manufactures. *a*, Labrets; *b*, comb; *c*, pipe. (Approximately ½ actual size.) (Redrawn from Ehrenreich, 1891 b, figs. 2, 9, and 4.)

/11 cont./

854 Some months later the broad, knitted cotton cuffs (deši) are
291 put around the wrists and ankles, while narrower bands provided with tassels hanging down in front are tied under the knee. The former are cylindrical, five to six centimeters wide, with thicker edges projecting out like a hat brim, the latter smooth and only one to two centimeters wide. With increasing growth these bands are gradually replaced by larger ones (Pl. VII /see p. 109/, 6 and 8).

291 The boys wear the ankle bands until after the lips have been pierced, the girls until they marry. The cuffs, which cover almost the whole forearm among the adults, are, like the knee bands, not taken off by either sex until after marriage, and by the women usually [301] not before the birth of the first child. Upon the death of one of the two spouses, the surviving one puts them on again.

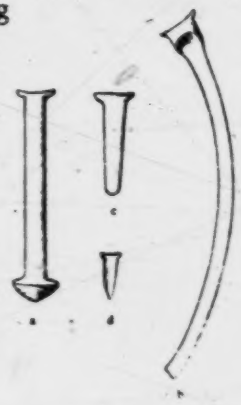

Fig. 2. Lip ornaments (1/4).

571 The sharp external division of single persons from married ones by such distinguishing marks is deeply rooted in the whole social life of this people, as we shall see later. Other ornamental objects will be discussed below.

291 Also to be included among the articles of clothing is an object quite peculiar to the Karaya, the "riiŏ," incorrectly called "rede" (hammock) by the Brazilians and also designated as such by Castelnau and Martius (Pl. VII /see p. 109/, 1).

[584] This cotton plaiting looks very similar to an actual hammock, to be sure, but it is not used as such and is not hung up at all, not [513] even having any cords for this purpose. It serves, rather, as a cloak by day and as an underlayer at night when sleeping on the ground.

/12 cont./

286 They most probably owe their mat to the civilized Brazilians.
177 Insofar as the latter use hammocks at all, they make them out of
[283] cotton. Now Pinto da Fonseca says (op. cit., p. 387) that the Karaya used cotton only for making fish nets and bow strings, but were unacquainted with the art of weaving. He himself made them a weaving apparatus and instructed the women in this skill.

[184] This would agree with the fact that still today the Yavahẽ of Bananal Island, among whom Pinto undertook his first civilizing attempts, are designated as the most skillful weavers. The uncommonly firm, taffeta-like, woven "rede" in the collection is supposed to be Yavahẽ work. A visit among them would definitively settle this interesting question.

293 Also to be mentioned here as a noteworthy elaborate piece
[285] belonging to the Karaya are the eyeshades (ȧodi) plaited out of
[824] uaguassú palm leaves, with which they protect themselves from the blinding reflected sunlight while walking over the sandbanks (Pl. VIII /see p. 110/, 10). They have not arrived at the construction of protective apparatus of the type of the Eskimo snow-goggles, but they prize European dark glasses.

[197] The adding on to the eyeshade to make a complete top-hat (taă) is probably to be traced back to European influence. There were two specimens of it in all.

Settlements, Houses, and Domestic Animals.

621
361 The Karaya do not live in small troops of two or three families, as the forest Indians of Amazonas and the rude hunting nomads of the coastal region do, but always in larger communities. Only the southernmost Karayahi are forced by the lack of means of subsistence to divide up somewhat more. In the vicinity of S. José during the dry season one continually meets small bands of eight to ten persons. The farther one comes downstream, the more populous their camps become. Some of them may number at least 150-200 inhabitants.
342 The Karayahi huts erected on the sandbanks usually consist of large
[824] buriti-fiber mats stretched over pole frames, standing about without any order, like gypsy tents (Pl. III /see p.105 /, 2).

/21 cont./

285 vertical striping. By turning the diagonal splints toward the outside, there arises on each side a diagonal cross-pattern in dark color. All the splints come together at right angles at the bottom.

10. Round shallow baskets (uäriri) made of pliable vines, [915] whose vertical splints join at the bottom in four groups intersecting at right angles (Pl. VIII /see p. 110 /, 14), serve as sieves.

11. A spherical basket for storing raw cotton has a quite similar plaiting. The vertical strips are of less pliable material (Pl. VIII /see p. 110/, 16).

283 The textile industry of the Karaya is essentially still plaited [824] work. Primarily natural vegetable materials, the fiber of the buriti and certain Bromeliaceae, as well as the varieties of bast of the Malvaceae (embira and jangada) known for extraordinary cohesion, provide material for threads. Finer threads are made by rubbing the fibers between moistened hands or between hand and thigh. Stronger ones are then twisted out of these in the manner described by Im Thurn, op. cit., p. 284, a method which, moreover, is also practiced by every Brazilian sertanejo /inlander/. The thread and strands thus obtained are, however, used almost [286] exclusively for twine, cords, and bow strings. To be sure, mesh goods is knitted out of them with long wooden needles, for example, fishing and carrying nets, as well as peculiar, collapsible caps of cotton thread, which are decorated in various ways with feathers (see p.44).

The true weaving material is cotton. The hand spindle (ä-θondää) in the usual form, a round disk of bone or fired clay, serves for making thread. It bears in its pierced center a palmwood stick about a foot long, provided on the lower end with a sharply /22/ offset knob. The stick is set in motion by stroking [532] it on the hip in a turning motion. One of the clay whorls here is spherically decorated with four human faces carved around it (Fig. 7 /see p. 42/).

286 The loom, or rather plaiting apparatus, on which the sleeping nets are made, is as simple as possible. Two strong wooden poles are rammed into the ground at a distance of 2-2 1/2 meters. The central roof-supports of the hut can serve as such. The warp

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

283 532

Fig. 7. Spindles (1/4).

482 531 237 Also the strong carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109/, 7), the black body-bands for children (Pl. VII, 3,4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarū) with a crochet needle (desi-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

283 301 The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/78 cont./ [Plate VI. Karaya. (Cont'd.)]

411 2, 3. Arrows with palm-wood knives (1/6).
4. Arrow with bird-bone tip (1/6).
5. Bird-arrow with blunt, knob-shaped tip (1/6).
6. Throwing board (1/6).
7. Arrow thrown by it, with blunt wooden tip (1/6).
8. War arrow with ray-spine tip (1/6).
9. War arrow with taquara-cane knife (1/6).
[531] 10. Lance with shaft-plaiting (1/9).
11. Flat club of the Šambioa chief Ambura (from the collection of Leite Moraes (1/9).
12. Plaiting pattern of the latter (2/3).
13. Grooved, round club of Ambura (1/9).

/79/

286 291 301 Pl. VII. Karaya. Cotton Work.

1. Large black and white striped sleeping-mat or cape (1/8).
2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucũ red (1/8).
3, 4. Black, closely woven body-belts for small children (1/8).
5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).
6. Knee band of unmarried persons (1/8).
7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).
8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

501 531 412 415 Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

1-3. Oars with fish patterns (1/9).
4. Cassava grater (1/9).
5. Small tobacco pouch (1/8).

/79 cont./ [Plate VIII. Karaya. (Cont'd.)]

415 285 6. Large, boat-shaped hanging basket with red cross-decorations put on it (1/9).

7. Round gourd container with hanging cord (1/13). Pattern for it, see Fig. 10 /see p. 47/.

8. Double basket for storing feather decorations (1/9).

9. Large, bottle-shaped basket (1/8).

[293] 10. Eyeshade (1/8).

11. Small, expansible bottle-basket (1/8).

[286] 12. Large tobacco pouch with cotton, black-patterned carrying band (1/8).

13. Buriti foot-mat with black bast woof (1/8).

14. Flexible sieve-basket (1/8).

15. Rucksack-like bag (1/8).

16. Round basket for raw cotton (1/8).

17. Large, round carrying-basket with strong carrying-cord of bast (1/8).

Pl. IX. Karaya. Feather Decorations.

237 292 301 1. Helmet-like headdress, probably belonging to 7 (1/6).

2. Horseshoe-shaped headdress to be worn on the back of the head. Edge feathers white. Red arara feathers in the center and on the ends. Cover feathers blue, red, and green mixed (1/6).

3. Cylindrical headdress of thin sticks covered with small yellow and red feathers (1/6).

4. Plaited cap with yellow-red feather rosettes (1/6).

5. Large diadem of white-red feathers (1/6).

6. Everyday diadem of the warrior. A ring covered with red-yellow feathers (1/6).

7. Large, fan-shaped feather decoration, three-quarters closed, probably to be put around the lower part of 1 (1/6).

8 and 9. Festive arm-bands made of ounce skin with tufts of feathers (1/8).

10. Ear decorations. Feather rosettes with central shell plates (1/8).

/79 cont./

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Pl. X. Karaya. Ornaments and Equipment for Dancing.

1. Dance rattle with feather hangings and incised ornamentation (1/7).

2. Dance rattle without feather hangings (1/8).

[532] 3. Mask of the bird tirehäñ (see p. 74) with long buriti-fiber hangings in front and black feather decoration in back (1/9).

4. Dance rattles of Thevetia pods to be tied around the knee, with cross-sticks and down covering (partly removed) (1/8).

5. Simple dance-rattles to be tied on the arms or legs (1/8).

6. Dance belts made of strung Thevetia fruit capsules (1/7).

[534] 7. Trumpet made of gourd shell with an inserted taquara mouthpiece (1/9).

[286] [239] 8-10. Dance belts made of strong black or black-white cotton weave with feather hangings (9 and 10 also with Thevetia pods) (1/7).

532

Plate XI. Karaya. Clay and Wax Figures.

1. Simplest form without indication of the sex (1/2).

2. Simple female figure (1/2).

3. Female figure with wax hair, without facial modeling, but with the lower extremities. Probably gravidity is indicated (3/4).

4. Female figure with wax hair, face and upper body modeled. Legs as stumps (3/4).

5. Male figure in similar execution with zigzag painting indicated (3/4).

6. Large female figure with stump feet, but clearly modeled face. The apron is lacking. The neck is adorned with a chain of strung Ricinus kernels and snail shells (1/2).

Plate VII

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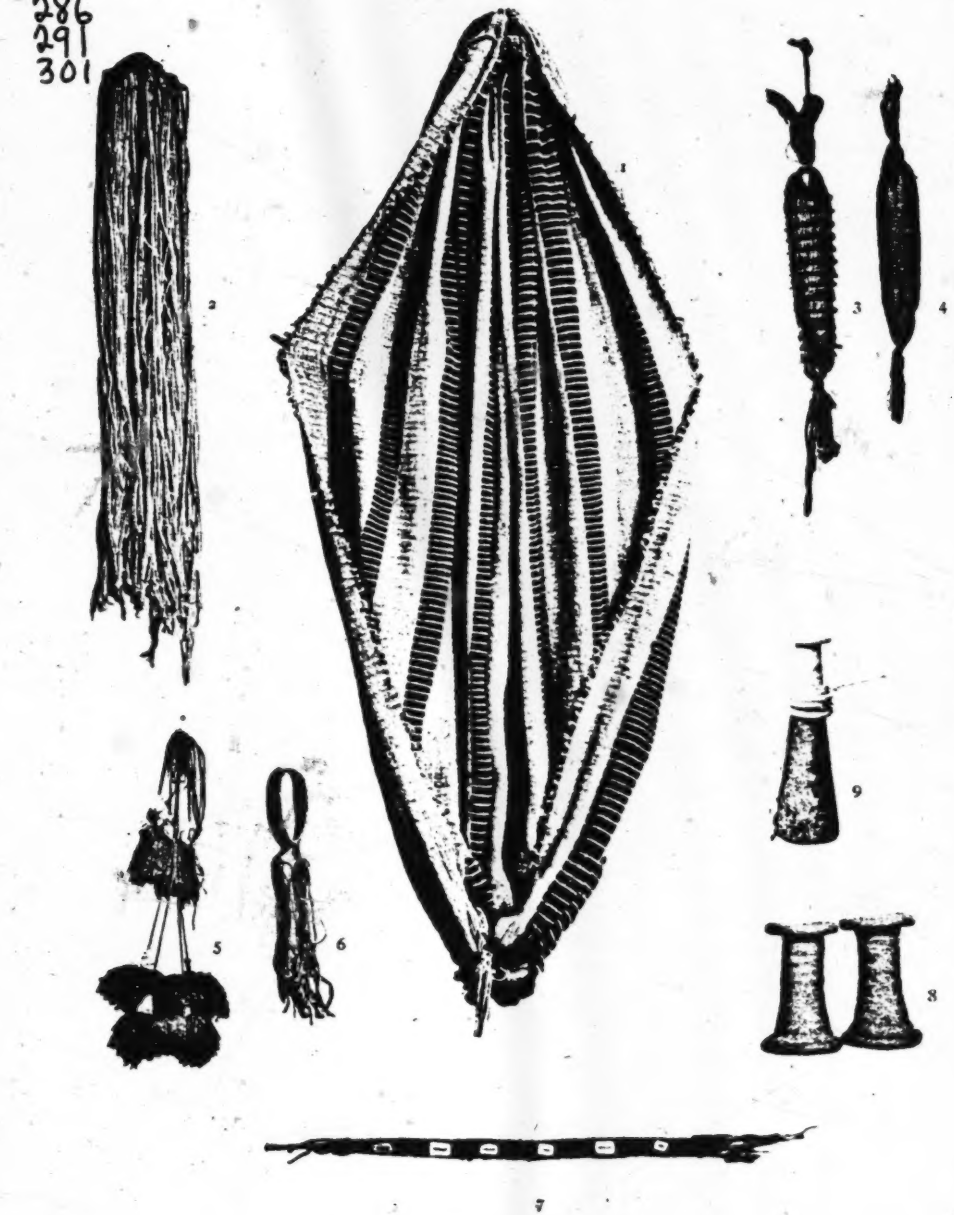

4: Ehrenreich--110 E-5 (1888) 1891 SP9 Caraja SP9

Plate VIII

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[412]

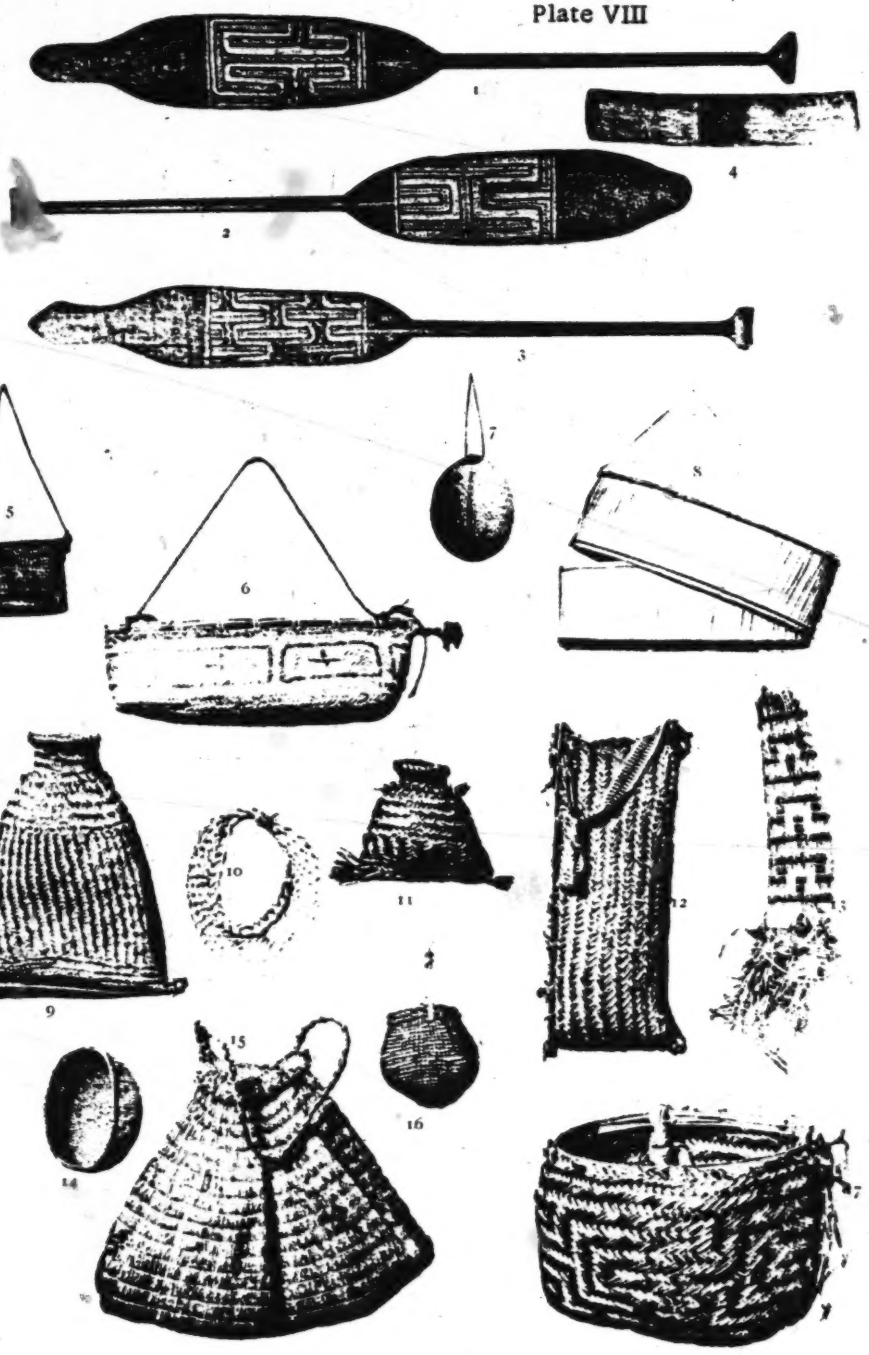

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Plate X

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[534]

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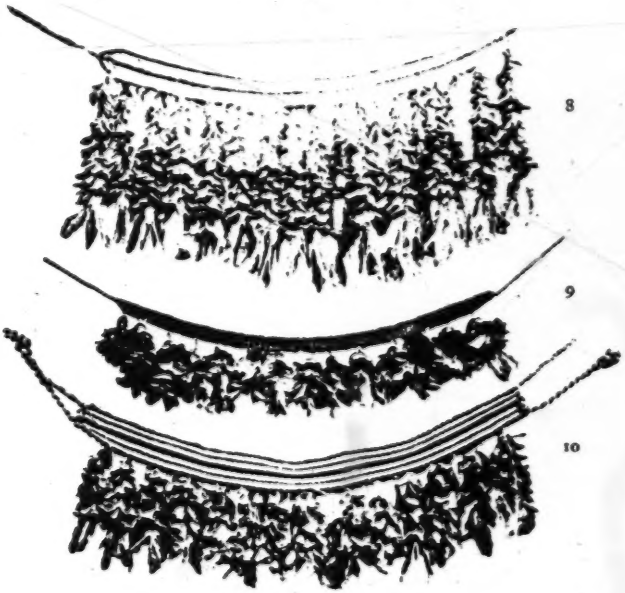

/226 cont./

*301 c) Arm and leg ornaments of red-colored cotton. These ornaments, consisting of arm cuffs and calf and ankle bands and worn by both sexes, are the insignia of the unmarried and are therefore worn from earliest youth until marriage and then again by widowed persons.

*301 The arm cuff (dēsi) is crocheted out of cotton with the
286 crochet hook as a long cylinder the thickened edges of which are bent outward like a rim (Pl. 45, Ill. 3; see on Pl. 16, 18; 44, Ill. 2). The upper opening is wider than the lower one. They are made by the women, and, to be sure, are crocheted over a club or a manioc pounder (according to Ehrenreich, also over a [386] special wooden cone not observed by me anywhere). When the cuffs are finished, they are colored red with urucú oil-color. *301 They may be put on and taken off; they are laid aside especially for heavy work. On the whole, they are not worn constantly, but [412] most of the time. Young men sometimes insert their knives into them from behind, so that the blade sticks out toward the elbow. If they become too tight, they are removed and new ones are made. They are ultimately removed only at marriage. There [554] is a possibility, however, that they may be put on again later, and, to be sure, in three instances: first, widowed persons wear them again; then, men may wear them again if their wives are satisfied with them and put them on for them; and, finally, the best wrestler may wear them again.

[286] Ankle bands (wālāŭ) and calf bands (dɐobută) are likewise crocheted out of cotton and colored red. These are narrow bands with thickened edges, which are crocheted together in front. At this closing place a long tassel of thread hangs down from both edges (Pl. 45, Ill. 4 a, b; see also Pl. 15, Ill. 1; 16; 36, Ill. 1, 43, Ill. 1). The tassels of the calf bands are often tied together in back for long marches or rapid sprints, in order not to impede the movement of the wearer (Pl. 44, Ill. 2). On the calf bands bast bindings are sometimes also tied (perhaps a sign of mourning?).

/226 cont./

*301 In the case of the ankle bands the upper edge, in the case of the calf bands the lower edge, is somewhat wider than the other one. The small circumference of the calf and ankle bands is noteworthy. In the case of a 16-year-old girl the circumference of the calf band is 24 centimeters, that of the ankle band, 17 centimeters; in the case of a young man, that of the calf band, 29 centimeters.

*301 Both bands are crocheted by women directly onto the leg of
286 the wearer. The person concerned lies on a mat on the ground, the head put on /227/ a bundle; a rolled-up net covering is
[602] pushed under his knees. A woman related to him crochets the bands out of white cotton thread on each leg; only after they are finished are they colored red.

The bands are put on soon after birth. If they become too tight, they are cut and replaced by new ones. In the meantime people often walk around without the bands. To cut them off, they insert a small stick between the band and the leg, so as not to injure themselves with the knife, which, because of the strong, firm netting, must be pressed quite hard to cut through it.

Boys remove their ankle bands at an early age; girls wear them constantly until marriage, when the two sexes cut off each other's calf and ankle bands. Widowed persons put the calf bands on again.

*301 Ornamentation as a sign of rank scarcely exists; at any rate
[554] I did not see anything of the sort. Kurišĭ, however, said that
[622] chiefs' wives wear a necklace of chains made of Thevetia fruits
[824] (mālăni). The chains are arranged vertically on two threads, which are tied at the back of the neck, in such a way that the chains increase in length in front and extend down the body to the navel.

C. Other Ornamentation.

All the other ornaments are limited to unmarried persons (children and young people) and are worn only occasionally.

/239 cont./

*301 *237 In the case of small children the body, as well as the arms and legs, is sometimes covered with white down feathers which are fastened on with light resin. One child wore such down on the upper arm and calves; the little feathers had already become dirty and look like skin scabs. The dead are treated similarly (see there /see p. 277 /). [764]

Hip ornamentation consists only of dance belts of the male youth. Along with feather belts, there are patterned plaited cotton belts with appendages of all sorts. [286]

The feather belts consist of long ostrich feathers which are fastened to two fine strings (Ill. 82). I saw such belts in only two specimens and only in the Karajá village in the interior of Bananal, where they were worn by youths for the greeting.

The patterned, plaited belts made of black and white cotton with appendages of the most varied kinds (wädäkänä) are worn by the male youth, usually at wrestling, and otherwise only occasionally. The pendants are of a very diverse nature (Pl. 53, Ills. 1-5). Very popular are /240/ small feather rods or rosettes with long end feathers, which, on long strings, are attached in a long row to the lower edge of the belt; usually Thevetia fruits or mussel shells hang between them, individually or in bunches. In the case of the other belts, the feathers are not fastened to separate threads, but directly to the lower edge. [286] [825]

Ill. 81 a, b. Finger rings made of the tail rings from a) chameleon, b) teju lizard.

Especially handsome is the arrangement on the belt of Ill. 4, whose small feather rods alternately bear little white end feathers or red string bundles, as well as on the belt of Ill. 5, between each of the small rods of which three to four Thevetia fruits with red-yellow rosettes and like-colored end feathers hang garland-fashion on a separate string, and the two center rods of which each have two long red arara feathers. The ornamentation on the belt

5: Krause--154 E-5 (1908) 1911 SP9 Caraja SP9

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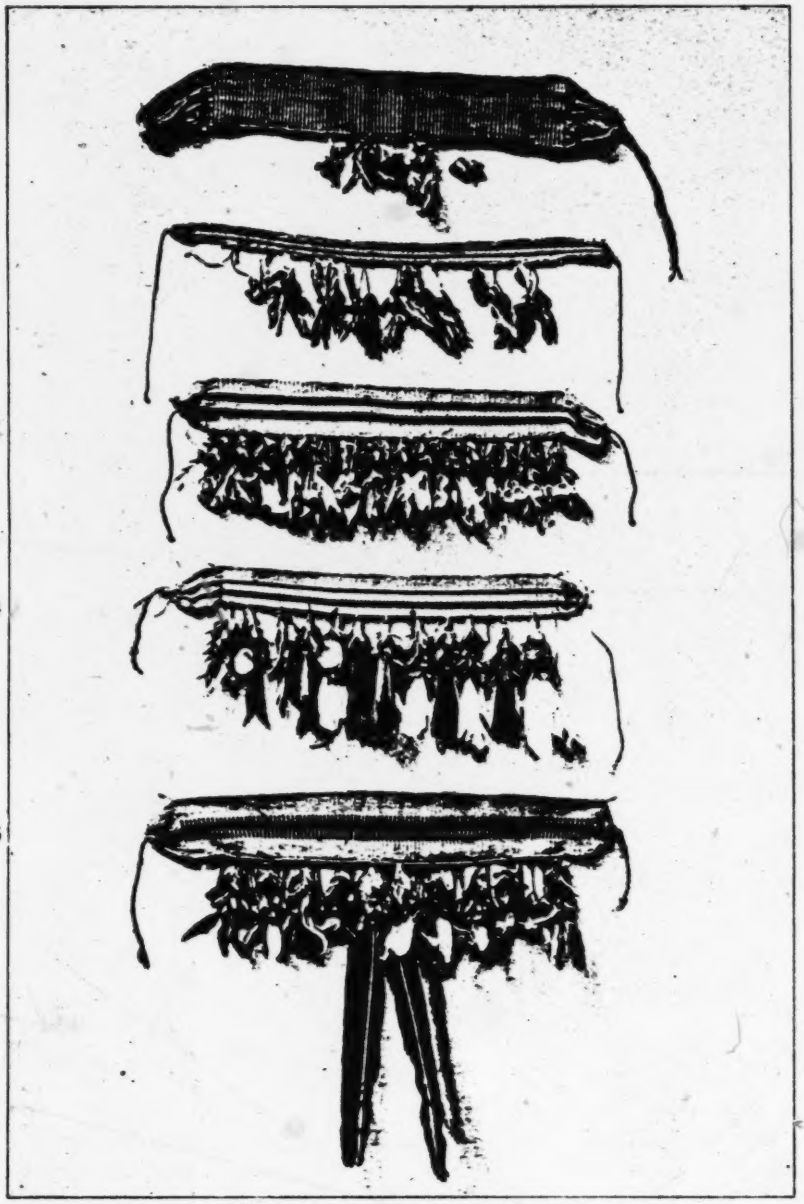

1.—5. Plaited cotton belts with feather pendants.

/287 cont./

283 [531] for the ornamental winding on arrow shafts, spear shafts, implement handles, etc. A kind of black bast four centimeters wide (ōũnã̆, ããwũ̆) is used exclusively to decorate the edge of the pointed-oval baskets (Pl. 57, Ill. 7); it is colored with black loam.

[824] Finely split bast fibers of imbauva and buriti serve as material for ropemaking and mat-knotting. I do not know how the imbauva fiber is made. The buriti bast fibers (cedo de burity: lãdẽ̆hõwũ̆) are obtained as follows: The not yet unfolded leaves of the buriti palm (so-called olhos de burity), which lie stacked up in heaps in the houses of the plaiters, are beaten against the floor several times with one end, until the stalk has split open sufficiently into many narrow longitudinal pieces. Of these longitudinal pieces the fine, soft inner bast (ĩũ̆) is then separated from the coarser outer leaf-strips (lãdẽ̆hõ̆ẽ̆hẽ̆). The latter are used as leaf strips in the manufacture of hats; the former are further prepared for twisting and knotting. The imbauva fibers (Pl. 58, Ill. 4a), as well as the buriti fibers (Pl. 58, Ill. 4b; /288/ Ill. 135), are stored in larger bundles that are made up of thin bunches (according to Ehrenreich, in plaited braids, Berlin 3996).

Cords are made out of these by twisting them between the thigh and the palm of the hand. Stouter cords are made out of two or more /Ills. 135 and 136 appear here/ such fine cords with the spindle. They are used as binding string of all kinds, such as bowstrings, as ropes for strong fish-nets, fishlines, etc.

• 286 Fine twisted bast strings are used to knot the feather-cap nets. The large fish nets are made in the same way as these nets; it is pure netting work. Implements are not used for this; I did not see any in use, and the Indians denied to me that they existed. In Ehrenreich's collection, however, there is the beginning of a net of fine bast threads (Berlin 3938) bearing two small wooden rods at the upper edge, which Ehrenreich is inclined to regard as knitting needles. The cap-nets are made as follows: Out of a string twisted on the thigh a loop is knotted and hung over the great toe of the sitting worker. A second thread is knotted to it, and with this the first /Ills. 137 and 138 appear here/ row of meshes

[Text continues on p. 218]

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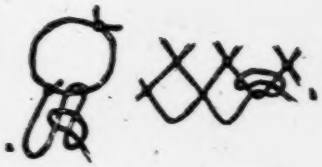


Ill. 136 a, b.
Net knots.

Ill. 135.
Bunch of buriti fibers.

Ill. 137.
Sample of sleeping-mat plaiting.

Ill. 138.
Schema of the sleeping mat
a) weft,
b) stiffening cords.

/288 cont./

286 is knotted in such a way that the knots come in the center of the length of the mesh. The meshes of the second and subsequent rows are hooked into those of the preceding one and knotted on their lower end. The method of the knot formation is shown in Ill. 136 a, b.

285 284 For knotting the large sleeping and sitting mats, untwisted buriti bast-fibers are used. These are laid side by side in bunches and these bunches are wound alternately with two twisted bast-fiber strings, so that a continuous weft runs from side to side. On the edge the two strings are twisted together, led along the edge for about three and a half centimeters, and then again plaited through the bunches. Thus, one /Plate 58 appears here/ /289/ weft runs through the whole mat. (See the sample plaiting, Ill. 137 see p. 217/.) At greater intervals, every 10-20 centimeters, a twisted bast string runs between the bunches and parallel to them, in order to give the mat more firmness (b in Ill. 138). The weft does not start at the end of the mat and is not led through to the other end; rather, on both of the narrow sides the ends of 285 the bunches remain free as fringe. Such mats in large dimensions are used to make the protective walls and protective roofs, as well as sleeping and sitting mats. Smaller mats are carried by pregnant women; they are put around the lower body and held together in front with the hands. I never saw small mats patterned with black embira threads as an underlayer for the feet during the continuous standing on the hot sandbanks, such as Ehrenreich describes (Berlin 3907; "Beiträge," p. 21). I obtained a patterned sleeping mat, however, the design of which was made by plaiting in black-colored bast strips (Ill. 22).

Small carrying-sacks (masi) are made in the same way as these mats; the bottoms of these are sometimes plaited cross-shaped (Pl. 57, Ills. 5, 6). The edge is reinforced; the carrying-band likewise consists of buriti bast-fibers.

28 462 The division of labor in ropemaking and knotting is such that the making of the fiber material is usually incumbent on the women, whereas the twisting of the cords is practiced by men and women, but is usually done only as needed. The knotting of the

[Text continues on p. 220]

/294 cont./

283 both sides, they bear a circle with rays; the grooves are drawn in red and black (Ill. 144d). Whorls of wax in a double-conical shape are very common. I did not happen to acquire any from the Karajá; they are the same, however, as those brought back from the Šavajé (see below /see p. 328 /).

/295/ The thread (ãsõtãkẽ) is stored wound in balls (Pl. 58, Ill. 7). These balls are apparently an Indian invention; at any rate the Karajá were extremely astonished when they saw my balls of string. Their balls are roughly cube-shaped, from nine

Ill. 144 a-d.
Spindles and spinning whorls.

Ill. 145 a-c.
Plaiting of the net coverings.
a) Plaiting apparatus. b) Winding the warp.
c) The plaiting in of the weft.

to ten centimeters long on each side.

283 286 Working with cotton threads, which either retain their natural color or are blackened with earth color, is done by plaiting, crocheting, and knotting.

[462] Plaiting is the work of the men, crocheting and knotting that of the women. The cotton threads are plaited into four-edged cords, for example, hip cords.

/295 cont./

●286 There is no actual weaving; the Indians have not progressed beyond plaiting. For this they use very simple apparatus to make their net coverings, dance belts, and girls' belts.

To make the net coverings [ri(i)ŏ, riu] two thick posts are driven into the ground vertically, the length of the covering apart. The warp is wound around the two continuously, and, indeed, in such a way that the rear layer of threads is pulled into the front one during the work, so that there is only one layer. This is made possible by the fact that every four to eight circuits a new thread is taken and the rear threads of the first bundle are pulled over those of the front one (Ill. 145b). In four or five places a weft is now interlaced and tied to a special cross-rod fastened to the upper end of the two posts or to the lowest leaf ribs of the roof covering. The rest of the weft threads are then interlaced at a distance of about two and a half centimeters from one another (Ill. 145a). The weft threads consist of four cotton threads which are knotted to the lowest warp thread. Two weft threads are in front of the warp, two behind it. Over the second warp thread the front pair is led to the back, the back pair to the front, whereby the pair of threads coming from the back embraces the front one. The same occurs over the fourth, sixth, eighth, etc. warp thread (Ill. 145c). Instruments are not used in this; the interlacing is done only with the fingers. On the uppermost pair of warp threads the weft threads are knotted, and their ends are cut off. When the covering is finished, it is lifted off the posts; a thick string is drawn through the end loops of the warp threads on either side and tied together tightly; its ends are cut off. In this way the two lappets of the covering are produced.

The net coverings of the Karajá are of one color, usually yellowish-brown. Sometimes white ones also occur. I do not know whether the yellowish-brown color is produced only by long wear on the oiled body, but I am inclined to regard this as probable. Among the Karajá there are no net coverings patterned by plaiting in black or red weft threads. In general, they make very few (altogether I saw such plaiting apparatus only three times), but prefer to buy them from the Šavajé and Tapirapé,

/295 cont./

286 who make better and, as far as the Tapirapé are concerned, patterned, thicker coverings (1).

1. The net coverings are mentioned for the first time in 1791 among the Šambioá.

174 /296/ Ehrenreich ("Beiträge," p. 12) assumes that the
286 Karajá learned this technique from the Brazilians. Fonseca in
114 1773 is supposed to have taught weaving to the Šavajé on Bananal. Ehrenreich believes that he can support these statements by the fact that the Šavajé to this day make better coverings. In my opinion this is not a substantiation of this assumption, for the Tapirapé make still better coverings than the Šavajé, and the Karajá bought a great many coverings from them in former, peaceful times. Hence the Karajá could just as well have adopted this technique from the Tapirapé. Now, in the houses of the Tapirapé and at their large fishing sites I found no signs of sleeping places, so I must assume that the Tapirapé sleep in hammocks. It would be peculiar then that the Karajá bought the hammocks (for in shape the coverings are nothing else), but removed the suspension ropes and used the coverings as shawls and blankets. Furthermore, the taffeta-like woven covering which Ehrenreich describes as probably belonging to the Šavajé undoubtedly comes, not from the Šavajé, but from the Tapirapé, for the Šavajé use and make coverings which are exactly like those of the Karajá, whereas the Tapirapé produce the taffeta-like texture. Hence the Karajá, who, of course, live closer to the Tapirapé than the Šavajé and have the role of intermediaries between these two peoples, could not have taken over this texture from the Šavajé. To be sure, Fonseca reports that he built a loom for the Karajá and gave them their first instruction in weaving
286 (Rev. trim. 8, p. 387). It seems to me that this note more likely
174 refers to the making of the girls' belts and the dance belts, which actually show a sort of weaving. The technique by which the coverings are made is not weaving, but knotting, and it is a purely

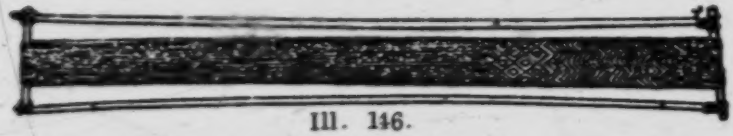
/296 cont./

174 286 Indian technique, which we find distributed over a large part of South America. Finally, in the creation myth the woman is shown by the Urubu-re how the net coverings are made. In the myth, the Urubu-re teaches the Indians to become familiar with the textile plants, with spinning and the making of the net coverings, and the manufacture and use of bows and arrows. This points to the fact that this technique has been familiar to the Karajá since ancient times. Hence I believe that it is an ancient art which the Karajá brought along from their former home north or northwest of their present-day territory, where they probably used hammocks. In their present territory they have adopted another way of sleeping, perhaps under the influence of the surrounding Ge peoples. Indeed, their entire culture shows a strong impact by elements of the Ge cultures. The Karajá proper have gradually lost the method of manufacture, for, with the iron goods bartered from the Brazilians, they were able to barter for good coverings from their neighbors without any trouble. That is why their technique is so poor today and that of the Šavajé, who still live untouched by civilization, so much better.

286 A similar, but smaller apparatus is used for making the dance belts and girls' belts and the forehead bands. The warp, in contrast to the net covers, /297/ is stretched continuously between the short rods of an elongated cane frame (Ill. 146). On one apparatus a bow and a lance took the place of the long side rods (Ill. 147). The frame is kept horizontal or slightly sloping upward. The warp threads are picked up with the hand, and the weft is drawn through with the hand, a toilsome task, especially in the case of the dance belts, which are patterned in black and white. /Ills. 146-148 appear here./ The weft consists of only one thread, with which one warp thread after the other is picked up. This type of plaiting is already very close to weaving.

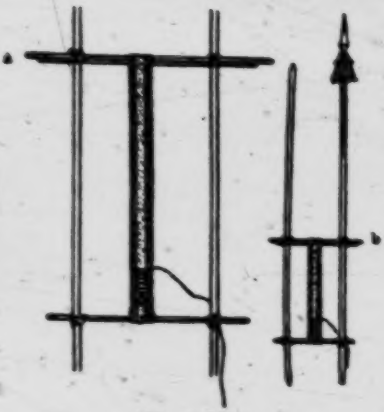
/297 cont./

•286 The art of crocheting is peculiar to the women; it is practiced by them from childhood on. Arm cuffs and calf and ankle bands are crocheted. As a crochet needle (dẽsidũnã) an iron needle about 12-16 centimeters long, /298/ with a barb, is now used; it is inserted into a cane handle 17-23



Ill. 146.
Frame for plaiting belts.

[531]



Ill. 147 a, b.
Apparatus for plaiting belts.

Ill 149.
Sample of crocheting.

Ill. 148 a, b.
Crochet needles.

286
531 centimeters long and fastened in it with resin. The handle is usually decorated: both ends are wound with red cotton threads, between which there is a patterned plaiting made of yellow longitudinal stripes with black stripes running through them (Ill. 148a). Sometimes, too, the entire handle is wound with red and bears a few tassels on the end (Ill. 148b). The patterns

/298 cont./

286 [531] correspond to the other plaiting patterns such as we find on bows, lances, on baskets, fans, etc. The arm cuffs are crocheted over the club or the pestle; I never saw crocheting blocks such as Ehrenreich describes and illustrates in "Beiträge," Plate VII, Fig. 9. I did not observe nor could I find out how the thicker edge is made. The sample of crocheting (Ill. 149) is already more advanced and shows only how the meshes are made. Calf and ankle bands are crocheted directly on the body itself. They remain there until they become too tight; then they are carefully cut off, during which one pushes flat sticks underneath in order not to injure oneself. When they are crocheted on, the person concerned lies down on the mat in

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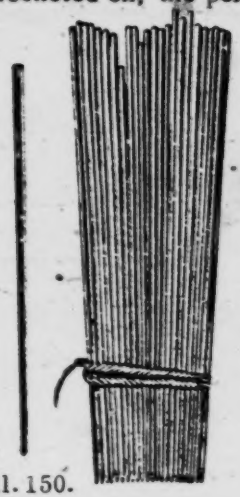
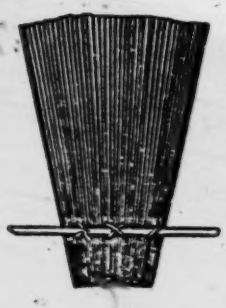


Ill. 150. Small rod for making a comb.

Ill. 151. First interlacing of the comb rods.



Ill. 152. Fastening of the cross-rod.

Ill. 153 a, b. Cross-threads on the narrow edges of the combs.

286 the hut, has a bundle of coverings shoved under his knees, and has the bands crocheted by a female relative.

283 The various methods of knotting cotton threads into fringes and tassels is shown on Ills. 4 and 6 of Plate 45 (arm cuffs, calf hangings) and Ill. 68 (neck tassels).

303 K. Finally, comb manufacture should be mentioned here. Small fine wooden rods about 15 centimeters long and pointed at one end /299/ (Ill. 150) serve as the material. They are laid

[See P. 119 -- Analyst]

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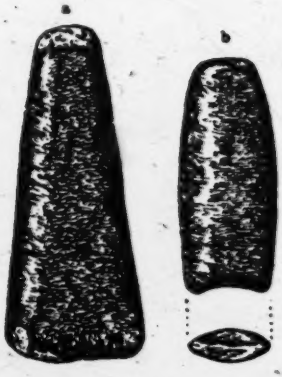
Ill. 200.
Gourd for carrying water.

Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

Ill. 204.
Crochet needle.



Ill. 201 a, b.
Stone ax.

Ill. 202.
Cotton ball in bast covering.

Ill. 205.
Black resin.

Ill. 206 a-c.
Child's bow with arrows.

/364 cont./

286 184 The making of the net coverings corresponds to that of the Karajá, and the apparatus is just as primitive as it is there. A small apparatus is used for plaiting the girls' belts: on a long stick, at some distance from either end, a short cross-stick is tied. Around these the warp is then wound (Ill. 203 a, b). The weft is intertwined by hand.

Here, too, crocheting is done with iron crochet needles [531] (dešídũnă̆). The handle is only rarely decorated and then only simply wound with red cotton thread (Ill. 204).

386 314 184 Coloring and adhesive substances are identical with those of the Karajá. I obtained red dòmãle and black resin, zõbădãla, both in pieces 12-15.5 centimeters long, 5.5-6 centimeters wide, and 2 centimeters thick, and convex on one side (Ill. 205). These are pressed in rod sieves, the texture of which is sometimes still recognizable on the surface.

524 531

Ill. 207 a-d.
Toy dishes.
a, b) Bowls, c) painted vessel, d) its design.

237 Feathers, for storing, are either tied in small bundles or, as among the Karajá, arranged as wings.

524 10. As children's toys, I brought back small bows and arrows, of which the bows are very crudely made, whereas the arrows either consist of the pointed shaft, on which, in front, a small /365/ nut with lateral hole is sometimes pushed (Ill. 206 a-c), or exhibit a round, inserted wooden point. The feathering is the ordinary bunch-feathering. I did not see any imitations of guns here. [531] As toy clay dishes I acquired two small bowls (wădjiwĭlĭŏlĕ) and, in Schischá, a bowl and a vessel painted red on the outside, which is an imitation of a gourd spoon (207 a-d).

6:Cook M-3,4 (ca. 1900) 1909
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Brazil.

Both sexes have a blue ring tattooed under the eye, forming a deep ugly scar, which is the special distinguishing mark of the tribe. 304 619

The Karayá take good care of the body, bathing many times each day—though this is more to cool and refresh themselves, and for sport—keep the hair well combed, and pull out the sparse beard. They formerly used the teeth of the piránha fish as a kind of saw with which to cut the hair, but they now have scissors. 515 302 412 237

As already stated, the men wear no clothing, or covering whatever. The sash, or apron, worn by the women, is made of the inner bark of the jangáda tree. It is prepared for use by first soaking it a day or two in water, then pounding it with flat stones, and finally drying it. When the wearer of this primitive apron sits, she passes it back between the limbs and sits upon it. Besides this costume, both sexes wear various armlets, wristlets and leglets, as ornaments, which are peculiar to each division of the tribe. Soon after birth, the child's wrists and legs below the knees, are adorned with broad bands made by weaving together cotton cordage on the limbs themselves; while a black cotton band girts the body as a bandage. When the infant is a few months old, these articles are removed, and broad cotton wristlets, leglets and anklets are woven on the limbs, a tassel of cotton cords being attached to the leglets. The boys wear the leglets, or garterlets, until the lip is pierced, while the girls wear them until married. The wristlets worn by adults, cover nearly the whole forearm. They are not put aside until after marriage, and many females wear them until the first child is born. When one of the couple dies, the survivor puts the wristlets on again. This custom has come down from the ancients. As the wristlets and leglets are usually woven on the limbs themselves, they cannot be removed without being cut off. For this reason, they are never removed, nor washed until finally thrown aside. But I found the Karayá quite ready to cut these articles off and give them to me in exchange for some articles I had which took their fancy. 291 [287] 301 [184] [283] [286] [437] [439]

6:Cook M-3,4 (ca. 1900) 1909
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301 [286] fancy. Sometimes, however, these ornaments are woven on a wooden form.

292 513 Another article of dress, which is peculiar to the Karayá, is the *hammock*. It is made of cotton cords. Strange to say, it is never used as a hammock; nor can it even be swung up, as it is not provided with any cords for this purpose. It is only the body of a hammock. During the day, it is used as a kind of cloak, and is hooked over the head so as to cover the shoulders and back; and at night, it is used as a mat to sleep upon, *on the ground*. Both adults and children may be seen going about during the day with these huge, half-open-pea-pod like objects hooked over them. It reminds one of a snail with its shell on its back. Even clay dolls have this [854] hammock cloak. It is, however, occasionally fastened up like a hammock in order that it may be used as a cradle for an infant.

513 171 This *hammock* is of great ethnological interest, because the primitive races of Brazil are classified ethnographically according to whether they sleep in a hammock or do not. It is [352] known that all the tribes occupying the eastern half of Brazil, which includes the Karayá, sleep on the ground, or on slightly raised platforms made of poles; while those that are really hammock using tribes—that sleep in hammocks—make their hammocks of cordage twisted from cotton and palm-leaf fibre. But the Karayá *hammock* is made of cotton only; moreover, it is not a complete hammock and is not used to sleep in. This proves that the Karayá are not to be classified as one [177] of the hammock tribes. We are to understand, therefore, that they got the idea of the hammock comparatively recently from some other people, probably from the "civilized" Brazilians, who make them of cotton only; and though they value them, they are yet unwilling to give up their old custom of sleeping on the ground. A certain Brazilian explorer asserts that [286] he taught the Karayá to make a simple loom and how to weave.

293 Another article of dress used by the Karayá, is a kind of eye-shade, called an eye-umbrella. It is used to protect the

6:Cook M-3,4 (ca. 1900) 1909
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283 between the hand and the leg above the knee. These fine strands, again, are rolled together into cords. This is accomplished by each strand being skillfully rolled independently on the leg as the hand is passed rapidly over them all before they are permitted to come together and twist themselves around each other into a single cord. The same
[171] method of making cordage is seen among the "civilized" Brazilians of the far interior, and is probably another relic of their aboriginal ancestry.

286 The Karayá also make fish-nets by means of large wooden needles; small nets, shaped like hand-bags, in which to carry small objects; queer-looking net caps that may be drawn together with cotton strings, and which are embellished with
283 brilliant feathers. Cotton is also used by the Karayá. It is spun by means of a rude spindle of bone or baked clay, which is revolved between the hands.

286 The *loom*, or contrivance for braiding—or weaving—by means of which the hammocks already described are *woven*, is very simple. The warping is wound over two small posts which are planted upright in the ground a foot or two apart. The weaving is done by working the woof thread in by hand over and under the warping threads by means of a long needle, then pressing it back tightly by using a wooden blade instead of the reed employed by more advanced peoples. It is extremely slow work. Various colored warps and woofs are used making stripes in the finished work. On this same framework is woven the strong bands used in carrying heavy baskets; also the forehead bands and the body bands for infants. Armlets and leglets are either knitted or crochetted with a hook-like needle over a cone-shaped block of wood, or are made on the limb itself.

301 Most of the ornaments of the Karayá, as of other tribes,
237 are made of brilliant plumage. They take pleasure in making these articles; and exercise such good taste and introduce so much variety, that they are not excelled by any of the primitive peoples of South America. The work, however, lacks durability; but as they have always an abundance of suitable